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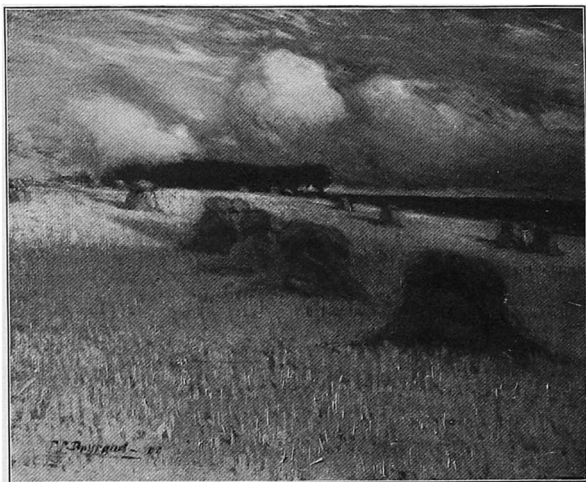
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LAST GLOW, BY F. C. PEYRAUD
YOUNG FORTNIGHTLY CLUB PRIZE

THE EXHIBITION OF CHICAGO ARTISTS

Last year BRUSH AND PENCIL made mention of the first exhibition of Chicago Artists, without reference to any particular art club, and patronized by the newly created Chicago Art Association. This year the second annual exhibition has been held, with very gratifying evidences of artistic progress. Nearly six hundred works were submitted to a jury that, if severe, did its work well, and left little to be said in the manner of hanging the two hundred and twenty odd accepted numbers.

This exhibition includes works in various media by 96 artists, 51 men, and 45 women, all residing in Chicago, excepting a very few who are either temporarily absent or so situated that this city is their professional center.

The interest and importance of the exhibition was greatly enhanced by the work of the Chicago Art Association, under whose auspices the active coöperation of various societies of the Association was secured.

The jury of selection and hanging committee consisted of Ralph Clarkson, Lorado Taft, F. C. Peyraud, Pauline A. Dohn, William Schmedtgen, Edgar S. Cameron. The last three were nominated by the Chicago Art Association.

Never before in Chicago has there been so evident a desire to

make a good showing by so many different artists, and the stimulus of prize giving and purchase of the previous year, undoubtedly encouraged this enthusiasm. Even artists find it hard to work for glory only, and where there is a ghost of a chance for a sale, it is neither to their discredit, nor does it suggest any sordid motive, for them to bestir themselves and work for the coveted plums.



IN 1835, BY SARA S. HAYDEN
PURCHASED BY THE KLIO ASSOCIATION

Nearly one thousand dollars had been voted by the different women's and other clubs of the city for the purchase of works of art from this exhibition. The winners of these prizes are as follows:—John H. Vanderpoel, "Threading the Needle," Arché Club; Martha S. Baker, "Miss Fanny," Englewood Woman's Club; Charles Abel Corwin, "Willow Bend" (up stream), Arché Club; Charles Abel Corwin, "Willow Bend" (down stream), Chicago South Side Club; F. C. Peyraud, "Last Glow," Young Fortnightly Prize; Oliver Dennett Grover, "Morning," Chicago Woman's Aid; Oliver Dennett Grover, "Landscape," Chicago Woman's Club; Sara S. Hayden, "In 1835," Klio Association; Hardesty G. Maratta, "Mission Arches," Travel Class; Pauline Palmer, "In the Vineyard," Niké Club; Pauline Palmer, "The Conservatory," Klio Association; John F. Stacey, "Early Morning," West-End Woman's Club; Lorado Taft, "Despair," Palette and Chisel Club, Prize; not yet selected, Union League Club; not yet selected, Portia Club.

The character of the exhibition was much more important in dimension of canvases, interest of subject, and in technical excellence than last year. Improvement was noticed in the first *coup d'œil* by a fresher, brighter, more spontaneous color, which found its keynote in the alluring canvas by Mr. F. C. Peyraud, which was hung in the

place of honor in the main gallery. Although of small size, the largeness of treatment, breadth of effect, and brilliancy of color, easily made it hold its commanding situation. It represented a wheat field rising toward the middle distance, and high enough to catch the last pink rays of the setting sun. The foreground, with the larger stacks, was in shadow, and was very successfully painted in its cool transparent tones. Groups of trees and an undulating distance introduce other darker masses, and over all was spread a fine sky of vibrant blue with rose-tinted cumulus clouds, full of movement. It is perhaps the best picture Mr. Peyraud has shown, and sustains the sanguine predictions of his many admirers. Another picture near by by Mr. Peyraud in the same vein is equally interesting but different in composition.

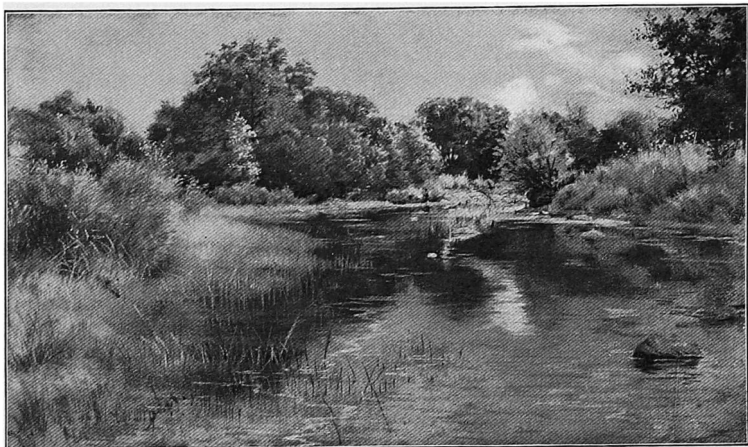
Charles Abel Corwin, an instructor in the Institute School, was very well represented by landscapes treated with fine drawing and character, and effective in their varied treatment of greens. Quite different from the breadth of Mr. Peyraud they were detailed in treatment and found immediate popularity.

The landscapes of Mr. and Mrs. John F. Stacey also showed careful interpretation of nature in color and composition, and were successful prize winners.

The portrait painters were conspicuous in this exhibition, and among these we should note the quiet and reserved full-length portrait by Miss Pauline A. Dohn, which received an honorable mention from the Young Fortnightly Club; Miss Katherine Abbott's J. L. Stickney in the white costume he wore when "he stood on the bridge with Dewey" at Manila, a fine portrait with excellent characterization; Miss Bertha Menzler's large canvas of a woman with effective lighting; Mr. Oliver Dennett Grover's full-length portrait of his wife in a



MISS FANNY, BY MARTHA S. BAKER
PURCHASED BY THE ENGLEWOOD WOMAN'S CLUB

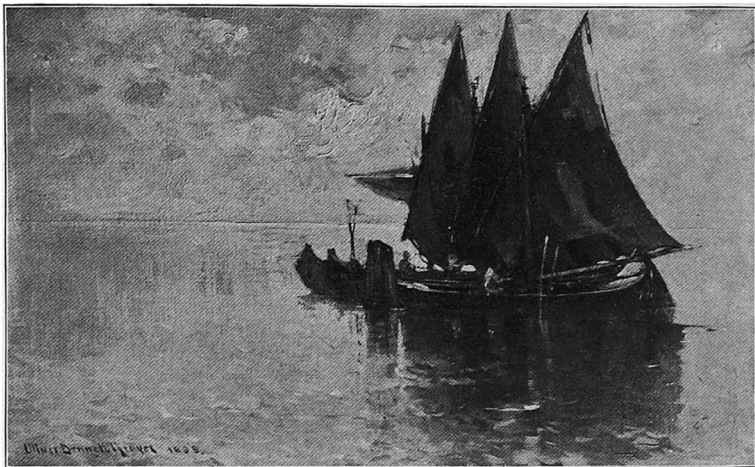


WILLOW BEND, DOWN STREAM, BY CHARLES ABEL CORWIN
PURCHASED BY THE CHICAGO SOUTH SIDE CLUB



WILLOW BEND, UP STREAM, BY CHARLES ABEL CORWIN
PURCHASED BY THE ARCHE CLUB

pink gown, finely posed and painted; besides others of lesser size and importance, Mrs. Pauline Palmer was well represented, and her picture of the girl at the piano through a doorway from the conservatory, which was the choice of the Klio Association, was original in design and treatment. Among the water colors Mr. J. H. Vanderpoel's "Threading the Needle" was interesting in its color and story, while Miss Martha Baker's oval portrait was both delicate and charming in color. Her "Summer Girl," on the same wall, was one of the



MORNING, BY OLIVER DENNETT GROVER

PURCHASED BY THE CHICAGO WOMEN'S AID

most interesting water colors, in easy pose and miniature-like quality of color.

The old-fashioned girl "In 1835" was quaint and interesting, and was purchased by the Klio Association also.

Among the waterscapes, Mr. O. D. Grover's was the first chosen by one of the clubs, and was rich and strong in effect.

In sculpture, Mr. Lorado Taft was easily the most conspicuous by the importance of his exhibit and the strength of his modeling. His "Despair" was given the first prize by the Palette and Chisel Club, and is the most important figure Mr. Taft has shown for many years. The modeling was very firm and realistic, while the compactness of the pose made it very effective and sculptural. Two busts added to the variety of his display: one, Joaquin Miller, the poet of the Sierras, a fine interpretation; the other, a sketch of I. Zang-

will, which showed the rugged strength of this picturesque and gifted genius. Mrs. Verde V. Dundas and Mrs. Lou Wall Moore, both pupils of Mr. Taft, showed smaller works of infant-life.

As a whole the exhibition for interest and variety was a distinct improvement over recent years, and gives hope for much better things in the future. This showing demonstrates that Chicago art is something to be reckoned with, and it is to be hoped that Chicago at large will soon appreciate what many already know—that there is at work in Chicago a group of painters and sculptors who are thoroughly alive and doing their share toward developing a broader and higher art. That they are worthy of recognition, goes without saying, and that they do not receive it from the city in which they labor, is equally true. The Chicago Art Association is to be heartily congratulated for the good work it is doing in stimulating an interest in local art. It can keep right along the same lines, for the field is large but the workers few.



FROM THE CONSERVATORY
BY PAULINE PALMER

PURCHASED BY THE KLIO ASSOCIATION